



The
Cleveland
Museum
of Art

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Members Magazine

Current Exhibitions

Cover: Detail of
Mark Tansey's *Soft
Borders*, 1997 (oil
on canvas, 265.7 x
214.0 cm, Dorothea
Wright Hamilton
Fund 1997.152)

*VATICAN TREASURES: EARLY CHRISTIAN, RENAISSANCE, AND
BAROQUE ART FROM THE PAPAL COLLECTIONS*

Gallery 101, February 8–April 12

Sumptuous objects from 1,000 years of sacred art

Major support from the F. J. O'Neill Charitable Corporation

Additional support from The Illuminating Company, a FirstEnergy Company

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs

Patron Sponsors Leigh and Mary Carter

ABELARDO MORELL PHOTOGRAPHS: PICTURED PAGES

Gallery 105, March 21–May 27

Light transforms the pages and bindings of books

JOEL STERNFELD PHOTOGRAPHS: ON THIS SITE

Gallery 105, January 10–March 18

Places of American tragedy



One of the
extraordinary objects
in *Vatican Treasures*:
Reliquary of the True
Cross, 817–24 (gold
and cloisonné
enamel, Biblioteca
Apostolica Vaticana),
in its casket.

From the Director

Dear Members,

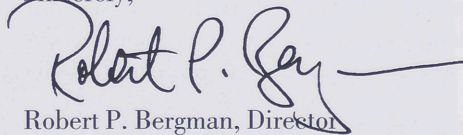
Last year the museum enjoyed the third-highest attendance in its history—more than 632,000 people visited us in 1997. While the popular *Fabergé in America* exhibition certainly helped the cause with an impressive 170,000-plus visitors, the museum did well on all fronts, exceeding projections for both the *Glass Today* and *When Silk Was Gold* shows, and drawing good crowds for Summer Evenings and other special events. Our new hours and the continuing program of gallery reinstallations also contributed to making the museum more user-friendly and, we trust, an ever more pleasurable all-around experience. Our permanent collection continues to draw a considerable audience.

A study released by the museum and the Greater Cleveland Growth Association estimates the *Fabergé* show alone had an economic impact of \$11 million in Cuyahoga County. Other notable figures: 58% of the visitors came from outside the eight-county Cleveland metropolitan statistical area. Of those 100,000 or so, about 43% were “day trippers.” The other 57% stayed in town for one or more nights—accounting for more than 100,000 room nights in area hotels. These findings support our longtime contention: The arts—and the CMA in particular—are a major tourist draw for Cleveland and a major contributor to the region’s economic well-being.

Speaking of impact, *Vatican Treasures* is in full swing. Our crowd-management experiences of the last couple of years have informed our approach, so that I think you’ll find your visit enjoyable even if you must come at the busiest time (weekdays from 11:00 to 3:00 and weekend afternoons). Of course, members can also have the exhibition to themselves on one of the remaining Members Mondays, March 9 and April 6. You do need timed tickets, even on the members days. There is a \$1 service fee for tickets reserved by phone. We need to charge the fee (about half of the previous \$1.95 Advantix fee) in order to support the new convenience of our ticket center. The exhibition opens at 11:00 weekday mornings (not at 10:00) so we can accommodate school groups during the early morning hours.

Check the events pages for a diverse selection of concerts and recitals related to the exhibition (and a number of fine events that are not related). Some of these are free and some are ticketed. Drop by or call the new ticket center for tickets to any event that requires them.

Sincerely,



Robert P. Bergman, Director



Over the top: The crowds attending last year’s opulent Fabergé in America show helped push 1997 attendance past 632,000—the third-highest total ever.

Mark Tansey

In the 1980s, Mark Tansey—one of the most important painters working today—helped revive interest in representational art in an era of abstraction. His continuing commitment to subject and idea has brought narrative and intellectual inquiry back into painting. With trademark wit and irony, he questions the nature of time, space, and painting in *Soft Borders* (1997), the highlight of Tansey's solo gallery exhibition last May in New York City.

In the museum's stunning new canvas Tansey moves from presenting a dialogue with current art criticism to one stressing visual perception. Attracted to the idea of anomaly, he devised a structure to accommodate multiple pictorial and metaphysical meanings. Against a mountain backdrop, he painted four interrelated scenes: a small tribe of Native Americans; an expedition of 19th-century surveyors and photographers; a group of tourists from the 1940s and 1950s taking photographs and home movies; and a toxic waste removal crew in protective cloth-

While on a trip to Colorado in the summer of 1996, Tansey acquired a number of books for mountain climbers that contained detailed photographs overlaid with white lines and numbers

ing. Each vignette explores a discrete type of relationship to the land. Tansey relies on a generalized rendering of the narratives, eliminating references to specific people employed in some of his earlier paintings. He describes *Soft Borders* as a "short history of the West from four different points of view."

In this painting, Tansey created a composition that makes four separate kinds of space and time possible. The canvas itself can be rotated or viewers may tilt their heads to examine a particular section. The individual scenes, each with its own perspective, are illuminated by their own light sources and offer their own sense of reality or objectivity. Tansey skillfully integrated abrupt changes in scale and surreal juxtapositions into this piece. Indeed,

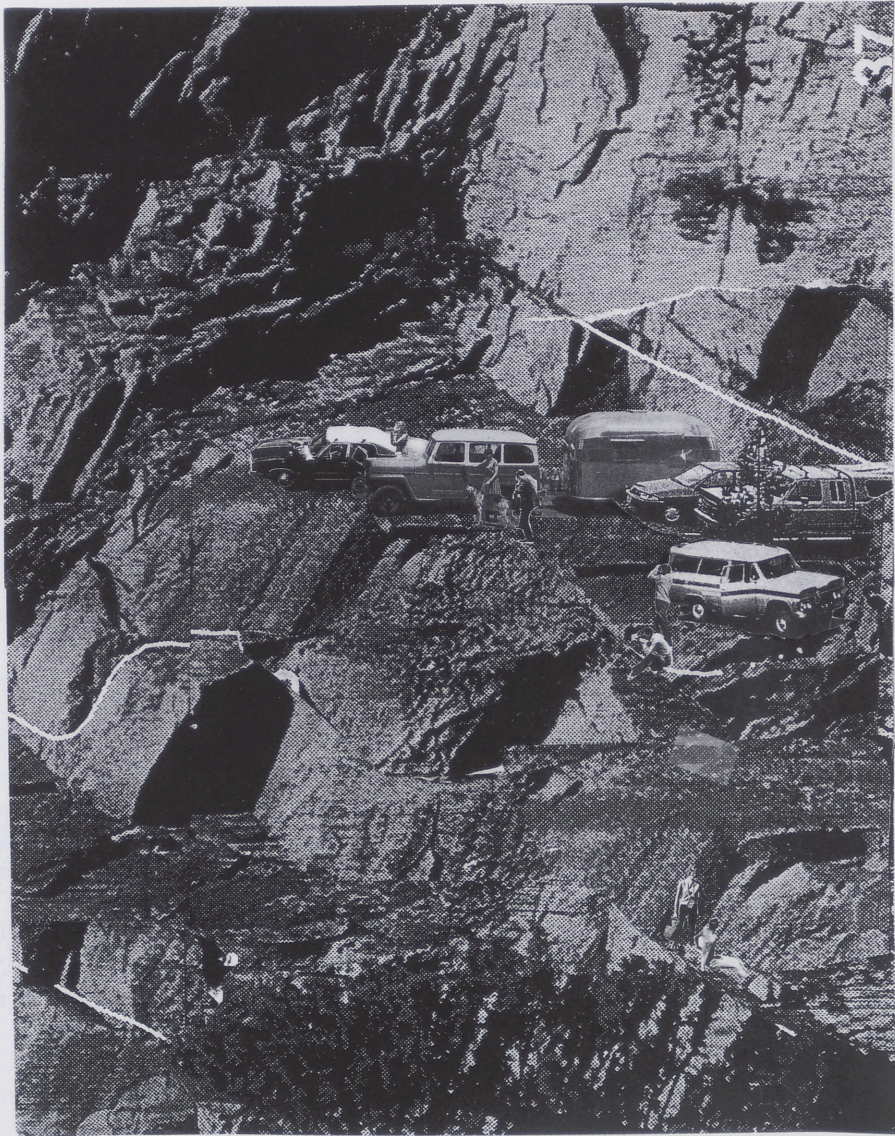
when concentrating on a specific figurative grouping, the others—even with their inverted or sideways orientation—do not interfere with the reading of a given scene.

indicating climbing trails. These images became the source material for his craggy landscape in Xerox Collage Study for "Soft Borders" from 1997 (61.0 x 50.8 cm, courtesy of Curt Marcus Gallery, New York).



Shown here in the orientation preferred by the artist, Soft Borders, 1997 (oil on canvas, 265.7 x 214.0 cm, Dorothea Wright Hamilton Fund 1997.152) can be hung in any of four positions.





When creating his preliminary collages, Tansey uses a photocopier to make multiple prints of specific images in various sizes—in effect auditioning numerous permutations of the figurative elements before finally casting his composition.

This process can be appreciated by comparing the figures and cars in Enlarged Detail from Xerox Collage Study for "Soft Borders" (Tourists), from 1997 (50.8 x 40.6 cm, courtesy of Curt Marcus Gallery, New York) with those in the other two illustrated works.

Tansey is an avid reader, collecting visual information found in magazines, newspapers, and illustrated books and organizing it into numerous files. This material is augmented by photographs he has taken himself. His knowledge and reference library of reproductions shape the drawings and collages he makes before producing a final composition. In this case, the planning stage lasted several months. Tansey produced a number of collages of photocopied images to explore the background topography and the four areas of specific activities.

When the composition was settled, the information was transferred to a canvas covered with gesso. Much like a fresco, the paint was

applied to one section at a time, allowing about six hours of work before the surface became totally hardened. The color, typically restricted to a monotone, was manipulated with brushes and a variety of scraping tools, eliminating pigment until the white of the ground was visible, like daylight shining through fog.

Overall, the canvas has the spontaneous quality of a snapshot, but the world depicted is invented and subjective. To Tansey's delight, the painting stimulates viewer movement—physical, visual, and intellectual.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

The Museum's Attic

Over the years the museum's storage spaces had become a little like grandmother's cluttered attic, with objects stacked so close to each other that it was difficult, even dangerous, to move artwork into and out of storage. The crowded conditions resulted in unnecessary handling and juggling of objects, and some were even kept on the floor, where they were vulnerable to water damage. Storage space was at such a premium that rooms not designed for the purpose were becoming temporary storage areas.

Safe and efficient storage areas are essential for any museum. Not every object in the collections can be displayed, public gallery space is limited, and many objects such as prints, drawings, and textiles are damaged by prolonged exposure to light. Unlike an attic, temperature and relative humidity must be carefully controlled, and materials used within the storeroom must be thoroughly analyzed and tested to ensure they do not release harmful chemicals. With the help of funding from the National Endowment for the Arts, over the past three years the museum has made marked improvements in the way in which a number of its collections are stored.

The first step in the renovation process was to inventory the space requirements for each of the objects. Detailed drawings were made to maximize the use of the space as well as the location of each object. During the renovation,

all works of art had to be moved to temporary storage areas in other parts of the building. The Registrar's Office tracked the movement of each object and recorded its new location, then repeated this procedure for the move back into the renovated storage areas. To illustrate the efficiency of the new space-saving system, objects from the decorative arts/sculpture collection that required four large rooms for temporary storage now fit in a single storeroom.

Enhanced systems for location tracking, updated monitoring devices, and better entry control procedures are an important outgrowth of the renovation project. Other improvements include new linoleum floors to keep dust down, new lighting systems, and a study area that allows staff and scholars to examine objects in storage. Computer terminals loaded with the collections management system have been installed, giving the staff access to curatorial and conservation records when working with stored artworks.

Storage remains at a premium, but the current available space has been used to maximum advantage. As the museum acquires new works of art, storage concerns will need to be addressed and problems solved proactively in order to guarantee the safety of the objects that we hold in trust for the public.

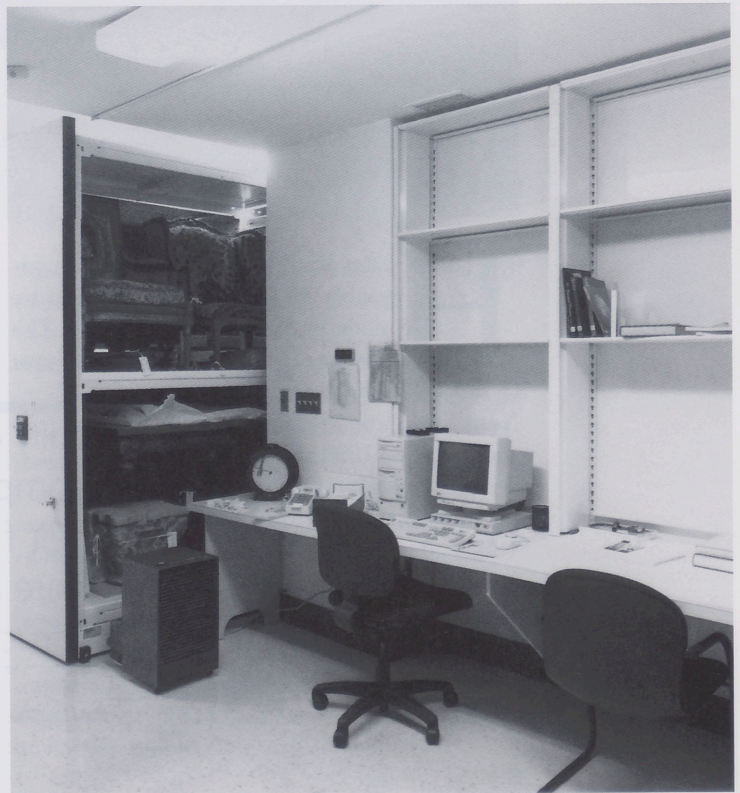
■ Bruce Christman, Chief Conservator
Mary Suzor, Chief Registrar



A Hetter Brothers Firescreen



Before (left) and after: Building a new storage facility within the museum was not possible, so the old space had to be used more efficiently. A high-density mobile storage system, with a set of rails recessed in the floor to allow carriages with shelving and cabinets to roll across the room, offers a state-of-the-art, relatively inexpensive solution. With this system, the entire volume of a room can be used; because the carriages roll, only one aisle is needed for access to the objects.



A Herter Brothers Firescreen



Herter Brothers produced what is arguably the finest American furniture made in the 1860s and 1870s. The firm was founded by Gustave Herter (1830–1898), who came to New York from Stuttgart shortly before 1850 and was joined there by his half brother Christian (1839–1883) about 1860. Both men had undoubtedly received training as cabinet-makers in Europe, and Christian is said to have been a student in Paris before coming to America.

The firm's earliest identifiable work is in

the Renaissance Revival style, with complex, plastic forms and rich, three-dimensional carved decoration, but in the 1870s this taste began to be replaced by simpler, more strictly rectilinear

Carefully considered forms composed almost as if their furniture designs were architectural structures.

designs decorated with incised or low-relief carving and two-dimensional ornaments, either painted or in wood marquetry. Both the English reform mode, based on Gothic and Japanese sources, and the flat, angular neo-grec style developed in France in the

1870s were used by the Herter Brothers firm as ingredients in the creation of their personal ver-

sion of the so-called aesthetic style, characterized by carefully considered forms composed almost as if their furniture designs were architectural structures, and then richly ornamented with flat patterns, often of Japanese origin.

The carved, gilded, and painted firescreen recently acquired by the museum is an excellent example of such work. Its major decorative element—a large panel of embossed paper made in imitation of leather and decorated with exotic birds and flowers in a rocky landscape—was almost certainly made in Japan and purchased by Herter Brothers in New York. It was then incorporated into a piece of furniture made by them specifically to accommodate it.

The firm of Herter Brothers rode the crest of America's age of opulence, and not surprisingly, many of their clients were to be found among the oligarchs of the East Coast—the Vanderbilts, J. Pierpont Morgan, and Jay Gould, for example. But in the 1870s, some of their best customers were the newly rich of California, especially the railroad barons of San Francisco, among whom none created a residence more elaborate than that built by Mark Hopkins at the top of Nob Hill. He died in 1878, the year it was completed, and it was left to his widow to decorate it in an appropriately lavish manner. With the help of Herter Brothers, she managed this task with enthusiasm.

The recorded history of the firescreen now in Cleveland begins with its inclusion in the 1942 auction sale of the contents of Sherwood Hall, formerly called Thurlow Lodge, a house in Menlo Park, just south of San Francisco, that was reconstructed after a fire in 1872 and fitted out at that time by Herter Brothers for its owner Milton S. Latham and his wife. In 1883 the Menlo Park house and its contents were sold to Mrs. Mark Hopkins, who in turn gave it to her adopted son Timothy and his wife, Mary, who was also her niece. After the death of the senior Mrs. Hopkins in 1891, the house on Nob Hill was given as a home for the San Francisco Art Association. Although evidence is lacking, because of its refined style the firescreen is presumed to have been made for the San Francisco house of Mrs. Mark Hopkins

about 1878 to 1880 rather than that of the Lathams in the early 1870s. Timothy and Mary Hopkins are further presumed to have transferred it to Menlo Park. The firescreen thereby survived the Hopkins house on Nob Hill—which, like much of San Francisco, was destroyed in the fire caused by the earthquake of 1906. By this means a gilded relic of the gilded age was saved, and has now come to rest in Cleveland.

■ Henry H. Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture

Examination of the various decorative elements of the firescreen (c. 1878–80, 131.8 x 76.2 x 58.3 cm, Severance and Greta Millikin Purchase Fund 1997.58) reveals a myriad of sources, from the Chinese open fretwork at the bottom, through the extremely attenuated Assyrian lion masks at the juncture of the legs and frame, to the heads symbolizing the seasons, painted in the European manner, and the carved panel representing a bowl of flowers in the Japanese mode in the upper register; the screen is crowned with a heavy garland wrapped with ribbons and presumably of ancient Roman inspiration. A carefully conceived design and uniformity of color and scale serve to amalgamate these disparate elements into an amazingly unified conception.

On the reverse is a piece of brocaded silk, probably made in France in the 1860s.



A Herter Brothers Fine Arts Open

Dance, Jazz, and a Medieval Passion Play

An exceptional evening of **Indian Classical Music and Dance** is Saturday the 14th beginning at 6:00. *Salaam India: In Commemoration of India's 50th Year of Independence* features Sujatha Srinivasan performing classical Indian dance at 6:00, followed at 8:00 by sitarist Kartik Seshardi, hailed as an "outstanding musician" by Pandit Ravi Shankar. Tickets may be purchased at the door for either individual performance for \$12 (\$6 CMA members), or for both concerts for \$20 (\$10 CMA members).

A **Jazz on the Circle Concert**, Friday the 20th at 8:00, brings internationally ac-

claimed tenor saxophonist *Joe Henderson* playing music from the Gershwin classic *Porgy and Bess*. For ticket information call 231-1111 or 1-800-686-1141.

Then on Friday the 27th at 8:00, the critically acclaimed musical ensemble *I Giullari di Piazza* (The Players of the Square) and renowned percussionist Glen Velez perform *Stabat Mater: Donna De Paradiso*, a **Medieval Passion Play** based on poems written in the 13th century by Jacopone da Todi (1228-1306). The opera is presented in Italian and Latin with English narration. \$12 (\$6 CMA members); purchase at ticket center.

Ticket center:
216-421-7350 or
1-888-CMA-0033.

1 Sunday

Gallery Talk 1:30 *Japanese Painting*. Marjorie Williams (sign-language interpreted)

Family Workshop 1:30-4:00 *Cover Story*. Make a beautiful book cover

Recital 2:00 *Karel Paukert*, organ. Music by Italian composers and two sacred works by James Primosch (assisted by *Judith Overcash-Rubin*, soprano)

Violin Recital 3:30 *Kevin Lawrence*, violin, with *Eric Larsen*, piano. Praised for his assertive style and strong musical personality, Lawrence performs a wide-ranging program of works by Mason (Sonata in C minor, Op. 14), Bolcom (Third Sonata), Janáček (Sonata for Violin and Piano), and Suk (Four Pieces for Violin and Piano, Op. 17)

2 Monday

"First Thursday" Curatorial consultation for members only, by appointment (on first Mondays during *Vatican Treasures*)

3 Tuesday

Highlights Tour 1:30 *CMA Favorites*

4 Wednesday

Gallery Talk 1:30 *Andy Warhol's "Marilyn x 100."* Cavana Faithwalker

Slide Lecture 7:00 *Introduction to Vatican Treasures*. Barbara Kathman
Film 7:00 *Stalker* (USSR, 1979, color/b&w, subtitles, 160 min.) directed by Andrei Tarkovsky. Sci-fi epic about a guide who leads two intellectuals into a forbidden and mysterious "zone" where one's innermost desires come true. 35mm print. \$3 CMA members, \$6 others

5 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Andy Warhol's "Marilyn x 100."* Cavana Faithwalker

6 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Breaking the Waves* (Denmark/France, 1996, color, subtitles, 159 min.) directed by Lars von Trier, with Emily Watson, Stellan Skarsgård, and Katrin Cartlidge. A naïve young wife believes her promiscuity will save her injured husband's life. This wrenching tale of sex and salvation won an Oscar nomination for Watson. "The most extraordinary film to emerge from Europe in the '90s." -*Entertainment Weekly*.

Adults only! \$3 CMA members, \$6 others

Vatican Concert 7:30 *Musica*

Ecclesiastica, Steven Plank, director. The vocal ensemble presents Marenzio's *Messa Jubilate Deo* in the indoor garden court. Seating limited; free

7 Saturday

Gallery Talk 10:30 *Caravaggio*. Saundy Stemen

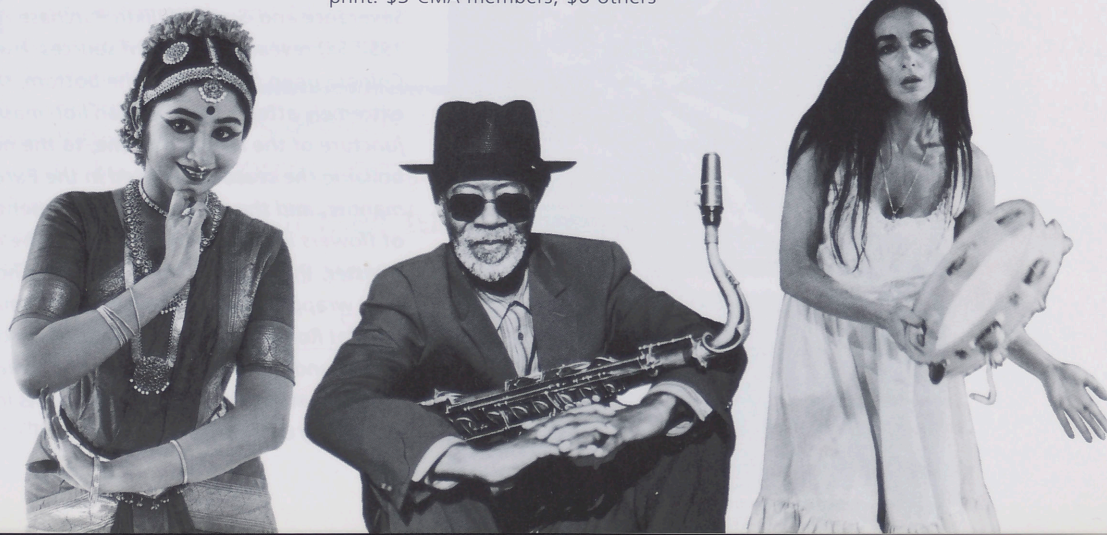
Highlights Tour 1:30 *CMA Favorites*

8 Sunday

Gallery Talk 1:30 *Andy Warhol's "Marilyn x 100."* Cavana Faithwalker

Family Workshop 1:30-4:00 *Pages Plus*. Illuminate your own book pages with colored designs and letters

Recital 2:00 *Karel Paukert*, organ. Works by Milhaud, Jolivet, Messiaen, and Franck



Concerts and Recitals

Two **Vatican Treasures Events** focus on the sacred music of medieval and Renaissance Italy. On Friday the 6th at 7:30, the vocal ensemble *Musica Ecclesiastica* (Steven Plank, director) performs Marenzio's *Messa Jubilate Deo* in the indoor garden court. Then on Friday the 13th at 7:30, Mr. Plank, a professor of musicology at Oberlin College's Conservatory of Music, offers a lecture, *Bonds of Affection: Music, Sculpture, and Piety in Seventeenth-Century Rome*.

The Berlin Philharmonic's 26-year-old wunderkind principal flutist *Emmanuel Pahud* makes his museum debut in a **Subscription Concert** on Wednesday the 18th at 7:45. He is accompanied on this, his first U.S. tour, by deft pianist *Eric Le Sage*. They will perform compositions by Beethoven, Schubert, Poulenc, Dutilleux, and Prokofiev. Seating is reserved and tickets are required; call ext. 282. Before the concert at 6:45, *Lucille Gruber* gives a free talk in the recital hall.

Two Musart Series concerts take place in March. On Sunday the 1st at 3:30, violinist *Kevin Lawrence* and pianist *Eric Larsen* perform works by Mason, Bolcom, Janáček, and Suk. Then on Sunday the 15th at 3:30, *The Miami String Quartet* performs works by Haydn, Ginastera, and Grieg.

Curator's Organ Recitals by *Karel Paukert* are at 2:00 every Sunday this month. On the 1st is music by Italian composers and two sacred works by James Primosch (assisted by soprano *Judith Overcash-Rubin*); on the 8th, works by Milhaud, Jolivet, Messiaen, and Franck; on the 15th, works by Prague composers from the Baroque through the present; on the 22nd, English organ and harpsichord music; and on the 29th, Hendrik Andriessen's *Miroir du peine*, assisted by soprano *Noriko Fujii*, plus organ works by Franck and Reger.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

Above: Flutist Pahud

Facing page, left to right: dancer Srinivasan, saxophonist Henderson, soprano Belloni



9 Monday

Members Day 11:00–8:00 *Vatican Treasures*

10 Tuesday

Highlights Tour 1:30 *CMA Favorites*

11 Wednesday

Gallery Talk 1:30 *Egyptian Art*. Mary Reynolds

Film 7:00 *The Gospel According to St. Matthew* (Italy/France, 1964, b&w, subtitles, 135 min.) directed by Pier Paolo Pasolini, with Enrique Irazoqui. This simple, austere, beautiful movie—widely regarded as the best life of Jesus on film—features a cast of non-professionals and an eclectic musical soundtrack encompassing Bach and Billie Holiday. 35mm print. \$3 CMA members, \$6 others

12 Thursday

Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Egyptian Art*. Mary Reynolds

13 Friday

Highlights Tour 1:30 *CMA Favorites*
Film 7:00 *Jesus of Montreal* (Canada/France, 1989, color, subtitles, 119 min.) directed by Denys Arcand, with Lothaire Bluteau. Controversy swirls around an obscure actor who resuscitates a

church's moribund passion play. "[A] deeply spiritual movie that is great, rollicking fun." —*L.A. Daily News*. Rated R. \$3 CMA members, \$6 others

Vatican Lecture 7:30 *Bonds of Affection: Music, Sculpture, and Piety in Seventeenth-Century Rome*. Steven Plank, professor of musicology at the Oberlin College Conservatory of Music, examines how Renaissance and Baroque composers explored the emotionally affective power of various musical structures

14 Saturday

Gallery Talk 10:30 *Maya Art*. Anita Peebles

Highlights Tour 1:30 *CMA Favorites*

Indian Dance and Music 6:00 and 8:00 *Salaam India: In Commemoration of India's 50th Year of Independence*. 6:00 *Sujatha Srinivasan* performs classical Indian dance.

8:00 *Kartik Seshardi* (sitar) performs with tabla drum accompaniment.

Tickets for individual performances \$12, \$6 CMA members; for both concerts \$20, \$10 CMA members (at the door only, Gartner Auditorium)

15 Sunday

Gallery Talk 1:30 *Egyptian Art*. Mary Reynolds

Family Workshop 1:30–4:00 *Regal Reliquaries*. Design and decorate dazzling boxes for your special treasures

Recital 2:00 *Karel Paukert*, organ. Works by Prague composers from the Baroque through the present

Family Express 3:00–4:30 *Beautiful Books*. Enjoy books from around the world in the museum's galleries and create your own book to fill with stories and pictures in this free drop-in workshop for everyone. No registration required

String Quartet 3:30 *Miami String Quartet*. Winner of the 1992 Concert Artists Guild Competition, the foursome, in residence at Kent State University, performs works by Haydn (Quartet No. 2 "The Joke"), Ginastera (Second String Quartet), and Grieg (Quartet in G minor, Op. 27)



Journeys of Faith

It may not move any mountains per se, but faith does a lot of other amazing things in the films showing this month. *Journeys of Faith* is a series of great films that affirm the power of the spirit, in which belief transforms or transcends the physical world. As one would expect, some of the films (*Thérèse*, the 20th; *Diary of a Country Priest*, the 27th) focus explicitly on nuns, priests, and saints, and one (*The Gospel According to St. Matthew*, the 11th) is based on the Bible. Yet others—like *Jesus of Montreal* (the 13th) and *Miracle in Rome* (the 25th)—are surprisingly irreverent. The Danish films *Breaking the Waves* (the 6th) and *Ordet* (the 18th) condemn religious hypocrisy and close-mindedness while positing a link between madness and belief. *Stalker* (the 4th) transports the viewer on a grueling existential odyssey before arriving at a hard-won affirmation. The films come from six countries and include great works by some of the cinema's true masters (Andrei Tarkovsky, Carl Dreyer, Robert Bresson). Admission to each movie is \$3 for CMA members, \$6 others.

Top: Catherine Mouchet eyes sainthood in *Thérèse*.

17 Tuesday

Highlights Tour 1:30 *CMA Favorites*

18 Wednesday

Gallery Talk 1:30 *Patronage during the Italian Renaissance*. Barbara Kathman

Preconcert Lecture 6:45 *Lucille Gruber* gives a free lecture in the recital hall

Film 7:00 *Ordet (The Word)* (Denmark, 1955, b&w, subtitles, 125 min.) directed by Carl Dreyer. Religious differences tear apart a family in this tale of orthodoxy versus true faith. From a play by Kaj Munk. \$3 CMA members, \$6 others

Subscription Concert 7:45 *Emmanuel Pahud*, flute, and *Eric Le Sage*, piano. The principal flutist of the Berlin Philharmonic since age 23 has become a star soloist at 26. Winner of major competitions and laureate of the Yehudi Menuhin Foundation and of the International Tribute for Musicians of UNESCO, Pahud plays works by Beethoven (*Serenade in D major*, Op. 41), Schubert (*Introduction and Variations in E minor*, D. 802), Poulenc (*Sonata for Flute and Piano*), Dutilleux (*Sonatine*), and Prokofiev (*Sonata in D major*, Op. 94).

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting *March 11*; or at the door starting one hour and 15 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Archaeology Lecture 7:45 *Sheridan Cave: Its Implications for the Peopling of the New World*. Ken Tankersely

19 Thursday

Adult Studio Workshop Begins 9:30–noon. *Hands-on Batik*. Thursdays through May 7. For beginning and experienced batikers; emphasis on design, composition, color theory, and wax layering. Dyes, tools, and one square yard of fabric provided (more available at cost). The class will also work on a series of nine-foot-banners for *Parade the Circle* (Saturday, June 13). Instructors: Robin VanLear and staff artists. Fee \$80/members, \$120/others. Call ext. 483 to register by Tuesday the 17th

Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Patronage during the Italian Renaissance*. Barbara Kathman

20 Friday

Adult Studio Class Begins 9:30–12:00 *Still Life in Oil*. Six weeks. Learn to paint using traditional approaches to pigment and value. \$60 for members, \$100 others. Additional \$45 for materials. Instructor: Susan Gray Bé. Register by March 6; call extension 485

Highlights Tour 1:30 *CMA Favorites*
Film 7:00 *Thérèse* (France, 1986, color, subtitles, 91 min.) directed by Alain Cavalier, with Catherine Mouchet. A teenager journeys from convent privations to Carmelite nunnery to sainthood. From the director of *Tous les Matins du Monde*. \$3 CMA members, \$6 others
Jazz on the Circle Concert 8:00. *Joe Henderson*. Internationally acclaimed tenor saxophonist Joe Henderson is known for his energetic playing and supple tone. The three-time Grammy winner offers music from Gershwin's *Porgy and Bess*. For ticket information call 231-1111 or 1-800-686-1141

Education

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk the first Sunday. Two **Vatican Slide Lectures** are at 7:00 the 4th and the 25th. A series of 10:30 **Saturday Gallery Talks** are for parents whose kids are in art classes. In an **Archaeology Talk** on Wednesday the 18th, Ken Tankersely discusses *Sheridan Cave*.

Hands-on Art

Vatican Treasures Family Workshops are 1:30–4:00 on every Sunday afternoon; themes vary. On Sunday the 15th, the free **Family Express** workshop, *Beautiful Books*, is 3:00–4:30. Sun-Hee Kwon's **All-day Drawing Workshop** is 10:30–4:00 Saturday the 28th (\$20 for CMA members, \$40 for non-members; includes materials and parking). Call ext.

462 to register by the 27th. An **Adult Studio Batik Workshop** begins on Thursday the 19th. *Hands-on Batik* runs 9:30 to noon, on eight Thursdays, March 19 to May 7. Dyes, tools, and one square yard of fabric provided (more available at cost). More detail in daily listing for March 19. Fee \$80/members, \$120/others. Call ext. 483 to register by Tuesday the 17th. Susan Gray Bé's class, **Still Life in Oil**, is six Fridays 9:30–12:00, beginning March 20. \$60 for members, \$100 others. Additional \$45 fee for materials. Register by March 6; call extension 485.



stop theatrical and musical energy... riotously entertaining, curiously haunting, even profound." Tickets \$12, \$6 CMA members; purchase through the ticket center

Ticket center:
216-421-7350 or
1-888-CMA-0033.

21 Saturday

Gallery Talk 10:30 *Ashcan School and Studio 291*. Cathy Culp
Highlights Tour 1:30 *CMA Favorites*

22 Sunday

Gallery Talk 1:30 *Patronage during the Italian Renaissance*. Barbara Kathman
Family Workshop 1:30–4:00 *Cover Story*. Make a beautiful book cover
Recital 2:00 *Karel Paukert*, organ and harpsichord. English music by Byrd, Vaughan Williams, Finzi, and Whitlock

24 Tuesday

Highlights Tour 1:30 *CMA Favorites*

25 Wednesday

Gallery Talk 1:30 *Regional Styles of Pre-Columbian Art*. Anita Peeples
Slide Lecture 7:00 *Introduction to Vatican Treasures*. Barbara Kathman
Film 7:00 *Miracle in Rome* (Colombia, 1988, color, subtitles, 80 min.) directed by Lisandro Duque. Gabriel Garcia Marquez tale of a father trying to get his daughter canonized. \$3 CMA members, \$6 others

26 Thursday

Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Regional Styles of Pre-Columbian Art*. Anita Peeples

27 Friday

Highlights Tour 1:30 *CMA Favorites*
Film 7:00 *Diary of a Country Priest* (France, 1950, b&w, subtitles, 120 min.) directed by Robert Bresson. Rigorous but rewarding tale of a young rural priest, dying of cancer, who finds grace while ministering to his first parish. From the novel by Georges Bernanos. \$3 CMA members, \$6 others
Opera 8:00 *"Stabat Mater: Donna De Paradiso." I Giullari di Piazza (The Players of the Square)* and renowned percussionist *Glen Velez* perform a medieval passion play based on 13th-century poems by Jacopone da Todi; presented in Italian and Latin with English narration. John La Barbera's music employs modern and period instruments. Mezzo-soprano Alessandra Belloni plays mother Mary. *The New York Times* says, "Non-

28 Saturday

Adult Studio Class 10:30–4:00 *All-Day Drawing Workshop*. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee \$20 for CMA members, \$40 for non-members includes materials and parking. Have your membership number ready when you call ext. 462 to register by Friday the 27th
Gallery Talk 10:30 *Picasso*. Vivian Kung
Highlights Tour 1:30 *CMA Favorites*

29 Sunday

Gallery Talk 1:30 *Regional Styles of Pre-Columbian Art*. Anita Peeples
Family Workshop 1:30–4:00 *Pages Plus*. Illuminate your own book pages with colored designs and letters
Recital 2:00 *Karel Paukert*, organ. Hendrik Andriesen's *Mirroir du peine*, assisted by *Noriko Fujii*, soprano, plus organ works by Franck and Reger

31 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Top: Want blue hands without freezing your fingers? Try our eight-week batik workshop.

Planning Ahead for Your Child's Summer Art Activities

The summer version of our young people's classes, **Museum Art Camp** for students ages 3–15, offers two series of studio classes. One meets both Tuesdays and

Thursdays for five weeks from June 23 to July 24; the other meets on Saturdays only from June 27 to August 1 (no class July 4). Children may attend classes during the morning from 10:15–11:45 or in the afternoon from 1:30–3:00 pm. More complete information, including a discount for members with a Family membership or higher, and registration form will arrive with your May *Members Magazine*.

Circle Sampler Camp: This unique approach to summer camp provides children with first-hand interdisciplinary experiences in art, culture, music, and science. The Cleveland Museum of Art is one of ten participating University Circle institutions. Four one-week sessions are scheduled: the weeks of July 15 and 22 for children entering grades one through three; and the weeks of July 20 and 27 for children entering grades four through six. For information about fees (members of any of the ten institutions receive a discount), times, and registration, please call the Museum of Natural History (not at the CMA) at 231-4600, ext. 214.

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A Banner Opportunity

Help make **Banners for Parade the Circle Celebration** on eight Thursdays, 1:00–3:30, from March 19 to May 7. These free drop-in workshops are for volunteers interested in helping to create the large pole banners that line the route for Parade the Circle Celebration (Saturday, June 13, 1998). Participants can work at home or at CMA and may use this time to drop in whenever they have a question. Parade staff artists will be available to help you. Fabric is provided, and acrylic paints are available for use at CMA for those who prefer to paint their banner rather than sew it; there is no charge. Participants need not attend every session, but should allow at least four weeks to complete a banner (which is theirs to keep after the parade). Call ext. 483 with questions or to sign up by Tuesday the 17th.

New Arrivals

Karen Jackson, a lawyer with a great interest in the visual arts and expertise in planned giving, joins the museum as its first Planned Giving Officer.

Our new Membership Manager is **Kay Levandowski**, who comes to us from the E. J. Thomas Performing Arts Hall in Akron, where she has been the ticket office and special events manager.

Please join us in welcoming them both to the museum.

Members Half Price

As part of an ongoing initiative to enhance the benefits of membership, the museum has restructured its pricing for many events to provide members a full 50% discount off the general public price. Thus, members now pay \$3 to see a film, while non-members pay \$6. Even on programs for which a full 50% discount is impractical, such as multi-session adult studio art classes, the members price will be substantially less than the price for the general public.

Special Thanks

The museum has a long tradition of recognizing its most loyal and generous donors. Any donor whose cumulative gifts exceed \$50,000 is permanently recognized by name in bronze letters on the lobby wall. Families, businesses, and philanthropic institutions are represented. Please join us in thanking the following members of the museum's family for their continued generous support and vision for the future well-being of the Cleveland Museum of Art.

These names were added to the wall in 1997

Endowment Benefactor
Mildred Constantine
The Chubb Corporation
Louise Hawley Stone
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Benefactor
Leigh & Mary Carter
Ford Motor Company
Marian Sheidler Gilbert
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The Samuel Rosenthal Foundation
Kotecki Monuments, Inc.

These names were moved to higher levels in 1997

Patron Benefactor
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David & Lindsay Morgenthaler
NACCO Industries, Inc.
Sarah & Edwin Roth
Gerard & Phyllis Seltzer
William E. Ward

In this photo taken last October, volunteers are the focus of an evening reception to acknowledge their contributions.



Vatican Treasures Information

Tickets: Members can get tickets to *Vatican Treasures* through our convenient membership and ticket center at 421-7350 (outside the 216 area code call 1-888-CMA-0033). Advance tickets are strongly recommended.

Members-only Days: In addition to the regular exhibition hours, members can see the show in a members-only setting from 11:00 to 8:00 on **Monday, March 9** and/or **Monday, April 6**. Admission is by timed ticket; some time slots will probably sell out, so order in advance through the ticket center. Parking in museum lots is free on Mondays; the usual charges apply in other University Circle lots.

Hours, Etc. Except for Wednesday and Friday nights, the exhibition opens and closes one hour later than regular hours (see back page for details). A recorded tour, narrated by Director Bergman, is \$3 for members. Regular ticket prices are \$7 weekdays to \$10 on weekends. If you see the show once and want to return, you may get free tickets for repeat visits (order only one set at a time, please). Save time—use the separate members entry line.

Special Events: Two **Musical Events** focus on the sacred music of medieval and Renaissance Italy. On Friday the 6th at 7:30, the

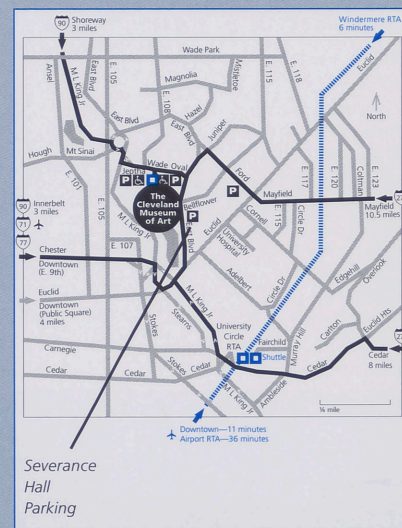
vocal ensemble *Musica Ecclesiastica* (Steven Plank, director) performs in the indoor garden court. Then on Friday the 27th at 7:30, Mr. Plank, a professor of musicology at Oberlin College's Conservatory of Music, offers a lecture, *Bonds of Affection: Music, Sculpture, and Piety in Seventeenth-Century Rome*.

Ristorante Roma offers a three-course meal in the relaxed atmosphere of a traditional Italian restaurant. The cost, with tax and gratuity, is \$17 per person. Seating times: 11:30 and 1:30 Tuesday–Sunday, plus 5:30 and 7:00 Wednesday and Friday. Reservations required; call ext. 184. Open Members Mondays.

Vatican Treasures Family Workshops are 1:30–4:00 every Sunday afternoon (topics vary).

Case Western Reserve University's Baker-Nord Center sponsors a lecture with noted theologian **John W. O'Malley** discussing *The Religious and Theological Culture of Michelangelo's Rome* at 4:00 on Thursday the 5th in the 1914 lounge of the Thwing Center (near Severance Hall). Free; limited seating. Call 368-0528 for details.

Parking



The Severance Hall parking lot is available for museum visitors on evenings and weekends. Additional lots in University Circle will be available should the Severance lot fill.

The free CircleLink shuttle stops at the main entrance every 15 minutes; it serves all the major University Circle institutions and parking facilities as well as the RTA Red Line rapid transit stop.



The Legacy Society

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The Legacy Society is a museum support group comprised of people who have named the museum in their wills or estate plans. Among the benefits of membership are an annual reception and behind-the-scenes tour with the director and recognition in publications, including the Members Magazine and Annual

Please send me information

Name _____

Street Address _____

City, State, Zip code _____

Telephone _____

Report (for those who want such recognition). If you have named the museum in your will or estate plan, please let us know so that we may include you. If you would like information about making a testamentary gift to the Cleveland Museum of Art, please call Karen Jackson, planned giving officer, at ext. 585.

I have named the museum in my will or estate plan

Bravo!

Congratulations to the department of musical arts and the Musart Society for winning second prize in the 1997 National Chamber Music Association/American Society of Composers and Authors and Publishers (CMA/ASCAP) **Award for Adventurous Programming**. The museum's support of new music goes back to the founding era, when the likes of Maurice Ravel, Béla Bartók, and Sir Michael Tippett lectured here in conjunction with performances of their music. Encore!

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Do Not Delay**

Admission to the
museum is free

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TDD: 216/421-0018
Membership and Ticket
Center 421-7350 or
1-888-CMA-0033
Museum Store
216/421-0931
Beachwood Place store
216/831-4840
Member Hotline
216/421-7340 x 295
Web Site
www.clemusart.com

New Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1
Café: Closes one hour
before museum closing

**Vatican Treasures
Exhibition Hours**

Tuesday, Thursday
11:00-6:00
Wednesday, Friday
11:00-9:00
Saturday, Sunday
10:00-6:00
Closed Mondays

**Ingalls Library
Members Hours**

(ages 18 and over)
Tuesday and Thursday
10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
appointment only

**Print Study
Room Hours**

Tuesday-Friday
10:00-11:30 and
1:30-4:45

**Membership and
Ticket Center**

During *Vatican Treasures* open Tuesdays
and Thursdays 10:30-
5:30; Wednesdays
and Fridays 10:30-
8:30; Saturday and
Sundays 9:30-5:30.
No service fee for
tickets acquired in

person in the main
lobby. \$1 service fee
per ticket for phone
orders (\$2 nonmem-
bers); call 421-7350
or, outside the 216
area code,
1-888-CMA-0033



Personal Treasures

to commemorate the splendid exhibition *Vatican Treasures*. Elegant
devotional jewelry will make unforgettable gifts. Use your 15% members
discount at the Museum Stores.